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Watson's Art Journal.

NEW YORK, SATURDAY, OCT. 5, 1867.

PUBLICATION OFFICE, CLINTON HALL, ASTOR PLACE.

NOTICE.—The Publication Office of the ART-JOURNAL, will be, after this date, in Clinton Hall Building, Astor Place, next door to the Savings Bank, where subscriptions and advertisements will be received.

Editorial Rooms, 806 Broadway.

Advertisements for the current week, must be sent in before noon on Friday.

NOTICE TO SUBSCRIBERS.

Subscribers to whom accounts were sent last week, for subscription due nearly six months ago, are requested to forward the amounts to this office without further delay.

WATSON'S JOURNAL OFFICE,

Clinton Hall, Astor Place,

next door to the Savings Bank.

THE ART JOURNAL BUREAU OF TRANSLATION.—We are prepared to furnish from this office, translations of Plays, Operas, Songs, &c., from the Italian, French, and German languages, upon moderate terms, and with fidelity and dispatch. Also translations and adaptations to music.

MUSICAL AGENCY.—Frequent applications are made to us, for musicians in the various branches of the profession, Opera, Concerts, the Church, Teaching, &c. Parties who desire to be entered upon our register, can do so by applying at our business office, Clinton Buildings, Astor Place.

ITALIAN OPERA.—ACADEMY OF MUSIC.

It can hardly be said that New York is in town yet. The glorious Fall weather has invited thousands of our wealthy citizens to remain at their country seats and enjoy the pleasures which the cheerless, rainy summer denied them. This fact has told upon the fashionable places of amusement, and to some extent the Italian Opera has suffered with the rest.

One of the events of the present week, was the production of "Crispino e la Comare," with Mlle. Peralta as the heroine. This lady is certainly a charming artist, vocally, dramatically and personally. Her voice is pure and beautiful in quality, and she uses it most skilfully. Her execution is sure and brilliant, her intonation true, and she sings with grace and expression. She is a piquant and graceful actress, and enters very thoroughly into the character. In "Crispino" she left us nothing to regret, and af-

forded us much to admire, for she rendered her music, gracefully, spiritedly, and brilliantly, and charmingly filled out the framework of the author. Why Mlle. Peralta has failed to arouse a dilettante enthusiasm, can only be accounted for in one way—she is too modest, too unassuming. With her talents, her vocal and dramatic ability, she should have captured the ears and the heart of the public; and she could do so now, if she had more faith—faith in herself and in her power over her audience. Our public does not go about picking up modest merit, but it too often listens open-mouthed to pretentious charlatans. Pretend to more than you have, and the world will take you at more than half your own valuation. We confess ourselves highly delighted with Peralta, and have no doubt that if she will take our suggestion, she will very soon make her true position recognized. It would seem too late at this time, to speak of the personation of the Doctors, by Signori Bellini and Antonucci, and *Crispino*, by Signor Ronconi, but we should fail in critical justice if we omit sincere laudatory notice of those gentlemen. It is not only their admirable singing and acting which deserves praise, but it is specially, their true artistic, genial spirit which demands recognition. From their entrance to their exit, they sustain their characters with unflinching interest; they not only sustain their own personality with broad generous humor, but they aid and inspirit others, giving vitality to every ensemble. We are satisfied that their superiors cannot, and doubt if their equals can be found in Europe.

The chorus and orchestra were all that could be desired. A performance so generally admirable, would create a furore in any other city, and would crowd the house nightly. Why not here?

Mr. Maretzek is busy with the preparation of forthcoming novelties, which will undoubtedly interest and attract the public.

RISTORI IN HER NEW CHARACTER.

The preparations for the production of Giacometti's new play "Marie Antoinette," are on a scale of extraordinary magnificence. In order to afford time for rehearsals, the performance on Friday evening and the matinee on Saturday, were given up. The costumes will exceed in magnificence anything seen in this country, and the scenery and appointments will be on a scale of equal grandeur and lavish expenditure.

Of the play itself, we can say that it is wonderful, powerful and effective, with situations of great dramatic force. It is a subject which will give full scope for the grandest efforts of Ristori, and we have no fear but that she will rise to the full height of the subject, and will adorn it with the matchless

grace of her powerful artistic conceptions.

The public curiosity is fully aroused, the excitement is at its height, and we predict, on Monday evening next, the greatest ovation that has yet greeted the matchless Ristori.

OPERA BOUFFE.—THEATRE FRANCAIS.

The experiment of Mr. Bateman has now been tested for two weeks, and the result has proved, we think, a triumphant success. We did not think it doubtful from the first, for we believed Mr. Bateman's promises, that the production of the work should be of the highest class of excellence, and he has certainly made good all that he promised. The French Opera Bouffe, is just calculated to please an American public, combining as it does light, cheerful, and pleasing music, with dialogue and plot full of esprit and laughable situations. It is equivalent to our Extravaganza or Burlesque, but more refined and much more elegant.

Each night that the "Grand Duchesse" has been represented, the Theatre Francais has been crowded by a fashionable and brilliant audience, leaving literally no standing-room. The Opera is received with real enthusiasm, for the music is beginning to ring in the ears of the people, and the infinite humor of the actors is enjoyed with a heartiness which proves it genuine and unalloyed.

The music is very charming, and improves greatly upon acquaintance. The melodies are flowing and popular, and the people watch for their coming with amusing interest. It is like a pleasant parterre of flowers, every thing is harmonious and delightful. The orchestral score, while it sparkles up the whole, never robs a melodious subject of its predominance, and therefore every body can feel and appreciate the music. It has not depth, the subject does not require it, but with its sparkling sprightliness it combines some genuine pathos and sentiment. In fact the music is just what it should be, and thus its success is easily accounted for.

Mlle. Tostee has fully sustained all we said of her in our last issue; she is a charming singer, a piquant actress, and an attractive woman, and is already a decided favorite with the public. The other artists concerned already begin to know their public, and have so hit their taste, that all their effects are fully appreciated and enjoyed. The chorus and orchestra work admirably, and leave nothing to be desired. We expect that the reign of the "Grand Duchesse," will be long and prosperous. Our readers will bear in mind, that the "Grand Duchesse" will appear on Wednesday next, at a matinee, the first of the season. This amuse-

ment will bring hosts of people from the adjacent towns, and will prove, we are sure, a brilliant success.

On Monday night the "Grand Duchesse" will be given at the Brooklyn Academy of Music. Our neighbors of Brooklyn should turn out in all their strength and elegance.

BANVARD'S MUSEUM.

We attended the rehearsal of the new ballet-drama, at Banvard's Museum, on Wednesday evening, and although there was much confusion in the scenic department, enough was visible to show that the spectacle will be very rich and magnificent.

The dancing was admirable; not merely the principals, but the *corps-de-ballet*. The training seems to have been complete, for we have rarely seen anything more exact than the marches and *ensemble* pieces. The principal dancers are not only splendid women, but are highly accomplished in the art. Their efforts were received with a sort of wild enthusiasm, which may be taken as a forecasting of its reception by the public.

Since writing the above, the "Devil's Auction" has been produced, and has met with a decided success. We shall give a full account of it in our next issue.

ITEMS.

The musical season was opened in Philadelphia last week, by two grand concerts given by Mr. Wenzel Kopta, at the Musical Fund Hall. Notwithstanding that it was rather forcing the season, the Hall on each occasion was very fashionably if not largely attended. The artists engaged by Mr. Kopta were Madame Clara M. Brinkerhoff, of New York, who sang for the first time in this country, the celebrated Waltz song from Gounod's new opera, "Romeo," the Der Freyschutz scena, and other excellent selections, in all of which she met with decided success, being honored with frequent encores; Miss Mary Thomas, a very pleasing and promising mezzo-soprano; Mr. J. Graff; Mr. Aaron Taylor, a bass of such excellence that his place should be in New York; and Messrs. Mangold and Koenig.

Mr. Kopta's performance was very warmly eulogized. His one defect, a certain thinness of tone, was overcome by a new and fine violin, which he has been fortunate enough to obtain, and his brilliant execution told out, in consequence, with vastly increased effect. These concerts were pronounced by the press as admirable and enjoyable in every sense.

A very delightful and successful matinee was given last week, at the residence of Mr. C. F. Daniels, in Bridgeport, Ct. The programme consisted of selections for the piano,

Mr. Daniels, and the flute, Mr. Dabney Carr, which were of a highly intellectual character. Mr. Daniels performed several of his own compositions, which are reported to us as classic and poetic in their conception, and worked out with much artistic skill, besides being played with grace, passion and brilliance. The programme was as follows:

1. Impromptu, Op. 1—C. F. Daniels;
- Romance, Op. 3—Mr. Daniels.
2. Elegie, Ernst—Mr. Carr.
3. Nocturne, "Les Zephyrs;" Prelude, "L'Orage," Chopin; "Horns of Elf-land," Stephen Heller—Mr. Daniels.
4. Two songs without words, "La Nuvola," Duetto, Mendelssohn; Lebewohl, C. F. D.—Mr. Daniels.
5. Sonata Duo, Kuhlau—Messrs. Carr and Daniels.
6. "The Rivulet," Etude, Stephen Heller; Cradle-song, C. F. Daniels.

MADAME VARIAN HOFFMAN will sing tomorrow evening at the first Sunday evening concert of the season. The public have long desired to hear this lady, and they will be gratified at last. Among other selections, she will sing, for the first time in New York, the celebrated soprano song from Gounod's new opera, "Romeo e Giulietta."

WE UNDERSTAND that Mr. G. F. Bristow is engaged upon a new composition, a grand cantata for soli, chorus and orchestra. The subject is American, and the libretto is said to be of a highly dramatic character.

We learn that Mr. Arthur Mathison, a gentleman of varied and excellent talents, as author, poet, playwright and vocalist, has just completed two dramas, one for Mr. Jefferson and the other for Miss Maggie Mitchell. Mr. Mathison also furnished Mr. Wm. K. Bassford with the libretto of the operetta upon which he is now engaged.

MUSICAL AND GENERAL GOSSIP.

An Italian Company has been engaged for the winter season of 1867-68, to appear at Calcutta. The following is a list of the artists: Vielli Rosa e Grilli Emma, prime donne assolute; Mazzucco Antonietta, prima donna contralto; Villa Tommaso e Piana Federico, primi tenori assoluti; Grandi Antonio e Dominici Giuseppe, primi baritoni assoluti; Anselmi Eugenio, primo basso profondo; Polonini Alessandro, primo basso comico; Sizzi Giovannina, comprimaria; Favas Pietro, basso comprimario; Isman Enrico, coreografo e primo mimo assoluto; Sassi Pierina, prima ballerina assoluta; Paris Tommaso, primo ballerino assoluto; Zambelli Eliseo, primo mimo; Bottali Carolina, Guerriero Emilia, Ferro Adele e Padurini Giovannina, prime ballerine; Maggi Enrico, director of the orchestra; Melchiori Antonio, Valsecchi Antonio, Bignami Guglielmo, Ortori Giovanni, Merighi Cristoforo, Motelli, Nestor, professors of the orchestra; Dubini Alessandro, chorusmaster; Frigerio Aristide, scenic artist; Santambrogio Giuseppe, machinist.

STUTTGART.—According to the *Signale*, Herr Eckert, *Capellmeister* at this Court, received the other day, while in Baden-Baden,

where he generally spends his annual holiday, a notice from the Royal Cabinet to the effect that he was dismissed from his post. No reason was assigned. The incident has created a great stir in the musical circles of Germany.

DESSAU.—Grand festivities were held here, on the 7th ult., in celebration of the Duke's accession to the throne. Mehul's *Joseph in Egypt* was performed with splendid new scenery, dresses, and decorations, carefully modelled on originals in the Museum at Berlin.

MR. VERNON RIGBY, a tenor, well known in London a year or two ago, has been singing with good success lately at Milan, Berlin, and Copenhagen. Mr. Rigby returns to England next week.

M. CHARLES DE KONTSKI, the well-known pianist, died recently, at the age of 52, after a long period of suffering. He was Chevalier of the Order of Vasa of Sweden, and a Member of the Academies of Vienna, Munich, and Stockholm.

MUSIC OF SOLOMON'S TEMPLE.—The disentombing of Assyrian sculptures and the deciphering of Assyrian and Egyptian inscriptions have opened new fields of investigation in almost every department of knowledge. Among the branches of science which have shared in these discoveries that of music has been benefited largely. The accounts of ancient musical instruments were vague, and our ideas, especially of Hebrew music, were confused, till recently sculptures and paintings have been brought to light which delineate the music of instruments of the early Oriental nations, and in a number of cases veritable specimens have been disinterred. Such, for example, is an Egyptian harp, found in Thebes, with its strings yet perfect enough to vibrate again, after a silence of three thousand years. The more recent investigations prove that the parent of all known musical science was Assyria. From the Assyrians, the Hebrews, and the Egyptians, and, indeed, all Eastern nations, derived their knowledge of music. The unveiled monuments show that in the time of Sennacherib music was a highly cultured art, and must have existed through generations. This polished nation used a harp of twenty-one strings, the frame of which was four feet high, which accompanied minstrel songs, or was borne in the dance. The lyre of tortoise-shell, the double pipe, trumpet, drum, and bell were common. Even of the bagpipe representations have been discovered, though none of stringed instruments, like the violins, played with the bow. In all delineations of social or worshiping assemblies, musical instruments very like our modern ones have a prominent place. The Hebrew music, at the time of the exodus, was purely Egyptian; but it was much modified subsequently by association with Asiatic nations. In the Temple of Jerusalem, according to the *Talmud*, stood a powerful organ, consisting of a wind-chest with ten holes, containing ten pipes, each pipe capable of emitting ten different sounds by means of finger-holes, so that a hundred sounds could be produced by it. It was provided with two pairs of bellows and ten keys, so that it could be played with the fingers. According to the rabbis, it could be heard a great distance from the Temple.